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Gallery and Studio

THE ROBERT GRAVES COLLECTION.

THE large and miscellaneous collection of paintings, Oriental porcelains, ivories, jades, conventional French bronzes, furniture, etc., belonging to the estate of the late Robert Graves, of Brooklyn, was sold at auction at Chickering Hall on the evenings of the 9th, 10th and 11th of February, and the afternoons of the 14th and 15th. It had previously been on exhibition in the American Art Galleries, the pictures filling all the lower rooms and the furniture and bric-a-brac the upper gallery. Mr. Graves's taste was singularly indiscriminating, and he seems to have given it full license. His paintings included specimens of nearly all the modern schools and were of every degree of goodness, badness, and mediocrity. The catalogue included a surprising number of the most illustrious names in the world of art, from Raphael, and Teniers the Younger, downward; and the largest canvases were often those of the most doubtful value. His small collection of works of the "old masters," in most cases, were only copies made by hands of greater or less technical skill. Of the three alleged Jan Steens—two "Carousal's" and a large upright canvas, "The Market Woman"—the last named alone was entitled to consideration, and that to very little. "The Carousal's" showed evidences of good painting, but the canvases were so bedaubed by ignorant "retouching" as to be rendered artistically worthless. The two paintings attributed to Rubens, "Diana and her Nymphs" and "The Judgment of Paris," executed on copper, were, according to the catalogue, from the collection of Joseph Bonaparte, and were said to have been taken by him from Madrid and brought to this country; but in their execution they bear but little impress of the hand of the master, who at least knew the secret of painting living and pulsating flesh. "The Martyrdom of St. Agatha," attributed to Guido Reni, was graceful in composition and very agreeable in color. There were also a head of a smoker "by Teniers," a spirited marine attributed to Ruysdael, and two capital little landscapes by Jacob Van Artois.

The examples of the "Fontainebleau masters," without which no self-respecting collection can possibly exist, were nearly as varied in value as their fellow-canvases. The large Corot, "Landscape and Figures," was a very unworthy representative. The three small pictures by Diaz were not much better, but there was an exquisite Daubigny—the little, long pool set in the dip of the green hills, with storks in the foreground—which Mr. Graves bought at the Seney sale, as he did also the two examples of Jules Dupré. One of the latter is a sombre "Landscape and Cottages," a variation on a favorite theme of the painter's; the other the charming "Twilight" illustrated herewith. Of the two Troyons, the "Landscape and Sheep" (No. 196), with the shepherdess and her flock in the foreground, was most charming in feeling, and, probably, the most subtly beautiful piece of color in the whole collection.

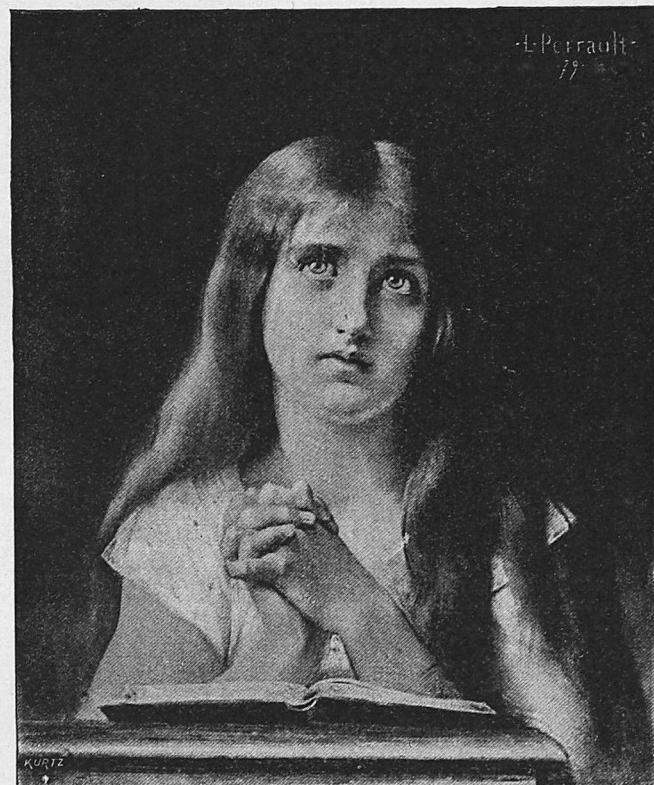
Of Théodore Rousseau there were two large and scarcely-finished canvases, "Oak Trees in Autumn," and "Sunset at D'Arbonne," the former of which was in the Seney sale; the latter is in the broad, vigorous style of "Le Givre," in the W. T. Walters collection. Van Marcke contributed a study of a cow, whose coat of black and

Storm off the Coast," by Courbet, was one of those strong studies of waves breaking on a shore which tempted this unconventional painter, and which in this case was rendered still more tempting to him by the pall of dusty purple storm-clouds that settled down on the surface of the heaving waters. Another version of the stormy sea was seen in Isabey's "French Seaport" with its theatrical *mise en scène*.

Two of the three Bouguereaus were not without the charm that nearly always attends the decorative compositions of this much mannered but sapient painter. The floating figure of "The Day" (illustrated herewith), over a vaporous yellow landscape, was not quite so graceful as usual; but the black-haired beauty in the ancient comedy of "Cupid Disarmed" was rather an unusual type for the artist, and the little love-god was more "malin" and less like the infant St. John than usual. By Hector Le Roux was a very perpendicular Vestal carrying on her head a water-jar which she had just filled from the muddy Tiber; by Hugues Merle, the familiar square picture entitled "Nursery Tales," by Lesrel, a crowded composition painted in his hardest manner, "The Baptism of the Prince of Condé"; by Le Comte, a pupil and follower of Meissonier, a very learned study of "A Savant" seated at his bibliographical labors, and by Médard, a pupil of Detaille, a very well painted winter sortie from the Paris fortifications.

Two large canvases by Antonio Ciseri, representing scenes from the life of Joseph, possessed a certain archaic interest as examples of a now obsolete school of painting—if, indeed, it may be called painting at all—in which the lamentable deficit of all color technique was in a measure supplied by the ingenious, literary, rule-of-thumb scheme of composition, and a somewhat similar but even worse method was exemplified in Edouard Dubufe's large picture, "The Circassian Slave." But indeed the number of important examples of pretentious and ignorant painting in Mr. Graves's collection was remarkable. Much more worthy of notice was the large scene representing the interior of an infant school by Jules de Grave, a pupil of Gérôme and of Vely, with its bewildering multitude of little round heads, each one with its individual and appropriate expression. A very sober and admirable example of the modern Italian school—which is generally neither one nor the other—was the "Driving Home the Flock," by Jorino Delleani, of Milan; and the familiar Schreyer was also represented by a sober and well-painted canvas—one of his earlier ones—the pathetic study of an old horse in a winter storm, waiting patiently to freeze, outside his master's encampment.

Mr. Graves's pictures by American artists were generally of a much more even standard of merit than the European paintings. Of the earlier men, Whitredge, Bierstadt, and F. E. Church, were represented by important canvases, the first named by a "Pool in the Woods," and the second, by a morning scene in the Sierra Nevadas, both characteristic examples. Church's work, dated in 1852, and entitled an "Evening in New England," was a careful and somewhat academic composition of forests, hills, and



"PRAYER." BY LÉON PERRAULT. (21 X 18.)

IN THE ROBERT GRAVES COLLECTION.



"LANDSCAPE." BY C. F. DAUBIGNY. (16 X 27.)

IN THE ROBERT GRAVES COLLECTION.

pared with the nursing ewe at her side. Georges Michel, who died in 1843, and who only of late years has come into possession of his tardy fame, was represented by four striking canvases, of which the largest was a very wide and level landscape near Montmartre. "The

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THE ART AMATEUR.

silent water, softly lit by the setting sun, and with a solitary cottage nestling in the centre plane, but the whole quite unlike the conventional and generally accepted Yankee landscape. Of that skilful painter, David Johnson, who was born among the elder men, but who paints as well as the best of the younger ones, Mr. Graves's collection included five works; of George Inness, three; of H. W. Robbins, one; of De Haas, two; of Dewey, one; of Picknell, one, and of Blakelock, three. The extremest range of American landscape art is represented in this small number of paintings, and it is by no means given to every amateur to appreciate the varying gifts of both Messrs. Bierstadt and Blakelock. David Johnson's contributions were all worthy specimens of his grave and quiet compositions, his monumental oaks, his level foregrounds, and only occasionally a tumult in the sky to break the summer repose of his landscapes. Of the three pictures by Inness, the best was probably an Italian landscape (No. 23), cool in tone and classic in composition, but also of a beautiful serenity. H. W. Robbins was represented by a red and brown twilight settling down over a mountain lake; De Haas, by two marines, the larger of which was a moonlight view over the sea with a bonfire burning redly on the shore; Charles Melville Dewey, by one of the decorative, lemon-yellow sunsets which he paints with an almost fatal facility; Picknell, by his large fishing-boat, "Getting under Way," which has been seen before, and Blakelock, by three landscapes, mostly yellowish, which it would be difficult for any one but the painter to identify, and yet which have certain interest as color studies. C. D. Weldon's sorrowful story of the young wife forced to bring her wedding-gown to sale, first seen at the Academy exhibition a year or two ago, here reappeared, and F. W. Freer's graceful study of a tall young woman in pale blue-green silk, standing by a table, was also familiar. So, too, were George H. Story's picture of bucolic card-players, "The Winning Hand," and J. G. Brown's "My Grandma and I." Louis Moeller's "In the Studio" was a curious example of lopsided talent, the study of textures and detail pushed to the utmost, and that of relative values totally neglected; the young lady in white in the foreground was the thinnest and most distant object in the room, and she was consequently much the least interesting. A large canvas by H. Humphrey Moore, dated 1871, and representing a blind guitarist singing in a Spanish inn, was interesting as being an example of his early work before he experienced a total change of heart and went over to the Fortuny school.

Some interesting facts in relation to the prices brought by the principal pictures are given by "Montezuma" in "My Note Book," together with adequate mention of Mr. Graves's collection of porcelains and brie-a-brac.

TALKS WITH ARTISTS.

II.—THE LIFE CLASS AND THE TEACHER.

Of the relation of the teacher to the life class, an artist of experience says: "The first thing for a class to do is to get a teacher it has confidence in. It is not necessary that it should have the best teacher the country affords. A man, provided he has had the proper training as far as it goes, will, perhaps, create a better understanding between master and class, than one who has had larger experience, and grown too far out of his student days. When he has carried them as far as he can, both he and they will realize the fact, and a change can be made.

"The relation of the teacher to the class is that of a shepherd to his flock. It is his business to oversee and to keep them together. But the shepherd has his dog; so the teacher must have his assistants. These are properly his best scholars. I would say to a life class just starting: 'If there are any of you who have ever been in a life class, you must be the monitors and my assistants. I will oversee, but you must observe, take note, call to my attention.' In fact students can be

very helpful to one another and to the master in this way."

"If you had charge of a life class just starting, what is the first step you would take?"

"First I would find out how much they knew. I would point to the model and say, 'How would you translate that figure into color?' 'How would you transfer it to your paper with charcoal or crayon?' I

his powers. That is, in fact, the first thing he must learn to do, but he arrives at it by various and circuitous ways. Perhaps he proves not to be ready for study from the nude. If I were going to take charge of a class of beginners, I would first put them through a course of study from still life and casts, no matter how brief. Then they would learn to observe light and shade, form, rotundity, relations of tint, and master difficulties which must be mastered, and can be at this stage, much more easily than amid the perplexities of studying from life."

"You would advise beginning in black and white?"

"Yes, and working at it for years before undertaking color. Beginners who attempt to use color only wallow in it—that is the only word that expresses it—they only make mud and mire out of it."

"How often should a class of beginners have criticism?"

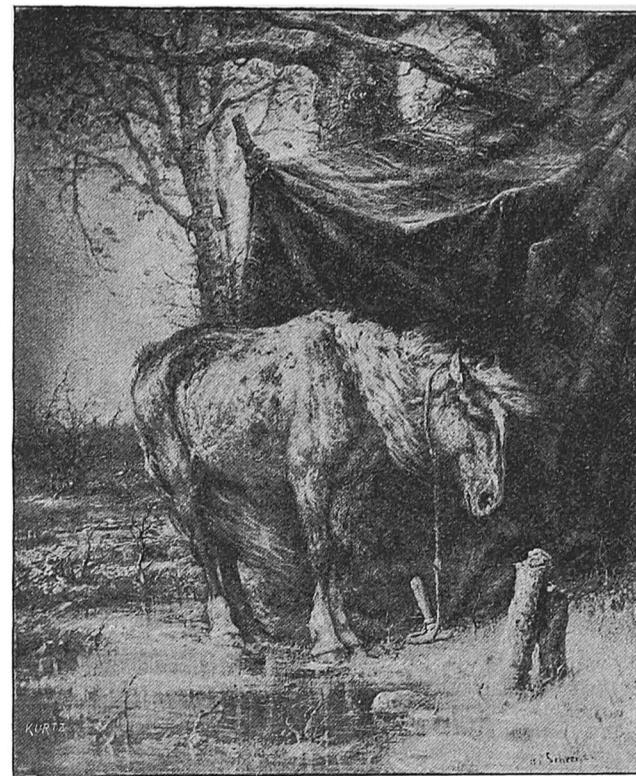
"Never more than twice a week, and after a time, only once a week. The popular idea of teaching is to have a teacher at the elbow every five minutes. A baby always carried in the arms never walks. The teacher should see that the class has work to do for forty-eight or eighty hours, and leave it to do it. That gives a class a chance to try its metal—to experiment. Then when the teacher arrives, his advice and criticism will be all the more valuable, and much better understood by the student, who will have a keener realization not only of the difficulties in the way, but a better knowledge of his own limitations and capabilities."



"TWILIGHT." BY JULES DUPRÉ. (13 X 14.)

IN THE ROBERT GRAVES COLLECTION.

would let each man work in his own fashion. In that way I would arrive at his ideas. I would gain some conception of his talents, of how he saw things, whether broadly or minutely, and of his methods of thought and execution. Then I would know how it would be best for me to proceed with the man—how to win him to a proper course, what errors he needed to be guarded against, where he required to be fortified, where encouraged.



"GYPSY ENCAMPMENT." BY AD. SCHREYER. (58 X 48.)

IN THE ROBERT GRAVES COLLECTION.

"There are teachers who have certain methods, and these they apply wherever they direct their efforts. I cannot proceed in that way. To me certain principles are necessary, but students arrive at them by different roads dependent on temperament and aptitude; for example, I would not say 'we will now proceed to the construction of that figure.' That would be requiring the student to leap a gulf which is much too wide for

A GERMAN SCHOOL OF DECORATIVE ART.

THE French, who see Bismarck's hand in everything which threatens them in any way, attribute to him the revival of art manufactures in Germany which has taken place since 1876. The doings of the school and Central Gewerbe-Verein at Dusseldorf give a fair idea of what

is now commonly done throughout Germany toward training workers in the industrial arts, and may prove as important to ourselves as they have been deemed to be to the French public by the directors of the Revue des Arts Decoratifs, from which excellent publication we make the following translation, which we give in a somewhat abridged form, with our own comments.

The technical school at Dusseldorf, to enter which one must pass through a preparatory school or show himself sufficiently versed in the rudiments of art and general knowledge, includes four classes, one for furniture-makers, potters, casters; one for painters and surface decorators, as tapestry and others weavers, stained-glass workers, painters on porcelain and enamel; one for modellers in plaster and sculptors, and the fourth for repoussé workers, engravers and chasers. The general studies, in addition to drawing, are perspective, anatomy and the history of ornamental styles. A course in the latter study, by the way, is much needed in most of our own technical and art schools.

The Central Union of Decorative Art Workers, of Dusseldorf, is an institution which should be copied here without delay. It has nothing to do with the State, but is composed of people, workers and others, interested in the decorative arts, who have got together, by their own efforts, a sufficient sum of money to begin work on a museum of industrial art, a library, the publication of a review, the establishment of a studio and of a series of conferences, or informal talks, as well as giving encouragement to the decorative art schools. The museum is filled with gifts from rich collectors, tapestries, stamped leathers, vases, carpets, arms, etc., etc. The museum is open Sunday, and every day except Monday, at a charge of about ten cents. The library has 30,000 volumes and about 12,500 prints. "Alcove privileges," and paper, pen and ink are common to all who enter. Those who belong to the society can borrow whatever they need to use at their homes. The review, the conferences and lectures and

occasional exhibitions keep the work of both the Central Union and the schools well before the public.

Here, it may be said, we have all the elements of such a scheme, but where is the unity of effort, the application of all possible means to a given end which distinguishes this German movement in favor of industrial art? We think we are doing great things in this way, but the old world is doing more.

A NEW-COMER IN FRENCH ART.

IT was announced a short time ago in the papers that an exhibition of water-colors by Charles Toché would be opened at the Galerie Petit, rue de Sèze. This gallery is famous enough to excite interest among connoisseurs, whenever its doors are opened; but who had ever heard the name of Toché? It did not sound promising this time, and, as I have since learned, I was far from being the only one to dismiss all thought of it from my mind—till suddenly, overnight, the news spread of a sensation created by the appearance of an unknown master who has sprung up, and whose work is astounding artists and critics. The Parisian public, who seem always ready to hail a new name in art, have seldom had better cause for their enthusiasm than in the case of Charles Toché. All Paris is talking of him now. One hears him compared with Veronese, Goya, Tiepolo, and even with De Musset and Berlioz! All agree in placing him at once among the highest. The collection, numbering 257 works, is made up of every variety of subject. The effect on entering is peculiarly harmonious. I have rarely seen a more satisfactory arrangement of color, recalling, as it does, in general tone, some of the well-preserved, early Italian frescoes in Florence. First to strike one are the large decorative panels, in which the figures are sketched out mostly against untouched backgrounds of the clean white painting board. These are destined for the decoration of the palace of Chenonceau. They will still take

of, and whether it be a bit of a wall with flowers growing against it, a Moorish interior with its lace-like tracery, the delicate modelling of a nude figure against white, a face in shadow, or the brocaded satin of a royal gown—all are dashed off with the same ease and vigor. The use of his material is, perhaps, most startling of all. Without body color of any kind, but with a pure, transparent wash, he arrives at these magical effects.

One listens with interest to the astonishment expressed on every side. Among the crowd of "stove-pipes" from the Latin quarter, and fashionably dressed women, I noticed little old M. Legouvé as he stood examining a gypsy scene where he took exception to a small-sized donkey in the foreground, but he, also, ended his criticisms with the invariable exclamation—"Tout de même, c'est merveilleux comme exécution, comme couleur!"

Half the pictures were sold when I got there (the second day of the exhibition) and while I was there at least a dozen little tickets marked "vendu" were attached to other pictures. I learn from the catalogue that Mr. Toché has been studying for twelve years, and has never before exhibited. During this time he has travelled in the East, in Spain and in Italy, where he has been influenced by Goya and Tiepolo. The beautiful copies of some of these masters' works in the collection show the sympathy he feels for them, but his genius is too modern and individual to have suffered from the influence.

His Moorish and Spanish scenes recall not a little the brilliant, highly-colored poems of De Musset; while his fantastic frescoes of the "Renaissance" and the "Lune de Miel" bring to mind the powerfully imaginative music of Berlioz.

At a time when every one is straining and pushing for notoriety, to "arriver"—as the French say—at any cost, whether their work be good or bad, is it not truly refreshing to hear of one man who has been able to wait patiently till his work is of real value, before thrusting it upon the world? The triumph he has achieved overnight is one more tribute to patient, serious study, and I cannot but think that this fact alone, even apart from the extraordinary quality of the work, cannot fail to have the most important influence upon all artists of his time.

PARIS, Feb. 1, 1887.

RICHMOND.

PAINTING YELLOW FLOWERS IN OILS.

To illustrate the method of painting yellow flowers, the trumpet daffodil may be taken as a type of those most brilliant in hue. For the shadows, use cadmium No. 1, with permanent blue and rose madder, adding Indian yellow when they are more reddish in tone; the light petals surrounding the tube require considerable white, and this may even be mixed with their shadows, while the brightest yellows may be painted with cadmium No. 1, to which a very little blue will impart a more golden tinge. Observe that the same effect may be given to the shadows, where needed, by increasing the proportion of blue. Perhaps the brilliant yellow of the lights may be best represented by chrome, instead of the cadmium Chrome yellow is said to turn black with time, but I am inclined to think it is sufficiently permanent when either used alone or combined with white. It is not good, however, for shadow tints, and its place should generally be supplied by cadmium No. 1. Instead of the latter, lemon yellow may be employed for paler yellow flowers, such as the English primrose.

Special directions for painting the sheathed stems, and the leaves of the daffodil, will not be needed as they are similar in character to those of the narcissus given in a previous article. The closed buds must be of a greenish yellow mixed with white.

The showy cone flower may be mentioned as an example of orange-yellow flowers. Paint the dark centres with crimson lake and black (which in cases of this kind may occasionally be used), adding white for its light, and little dots of yellow for the crowning stamens or pistils. Make the shadows of cadmium No. 4, blue and rose madder, or burnt Sienna, if preferred, as they are often extremely red; for the deepest orange tints mix a little vermilion with the cadmium No. 4, and paint the lights with thick, pure cadmium No. 1 or No. 3. Like those of the daisy, the rays are sometimes ridged in appearance, but, as before directed, this effect must not be too pronounced. It is difficult to represent the intense brilliancy of their color—it can only be done, not by loading them with orange throughout, but by carefully depicting the variations of color, and giving due prominence and projection to the lights.

L. DONALDSON.

IT is often desirable in making an intricate drawing to make a sketch of it first on common paper, which will allow of plenty of rubbing out of errors, and then transfer it to the paper on which it is to be completed. This is easily done. If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material. Lay the sketch thus prepared, with its face upward, over



"TOO HOT." BY MEYER VON BREMEN. (12 X 8.)

IN THE ROBERT GRAVES COLLECTION.

the drawing-paper, and trace over the lines with a hard point—a knitting-needle, or a pointed piece of hard wood will do. The pressure will mark the outline on the drawing paper. Go over this, tracing carefully with pencil or chalk, and then, with a few light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the marks, take some crumb of bread, about two days old, and perfectly free from butter, and a few rubs with it will cleanse the drawing completely.

* * *

MADDERS are often adulterated. The presence of lac, cochineal or safflower in them can easily be detected, for liquid ammonia or alkalies dissolve them.

* * *

DR. JOHNSON, in his dictionary, defined Brown as being the "name of a color composed of black and any other color," Pink, "a color used by painters," and Puce, "of a dark brown color."

* * *

THIN washes of the pigment variously named Rubens' madder, orange russet, russet rubiate, or Field's russet, are valuable for flesh tints, the color being a very rich crimson russet with a flash of orange, pure, transparent and permanent. It is less valuable as an oil pigment, being a bad dryer, and needing a little gold-size or varnish to force it.

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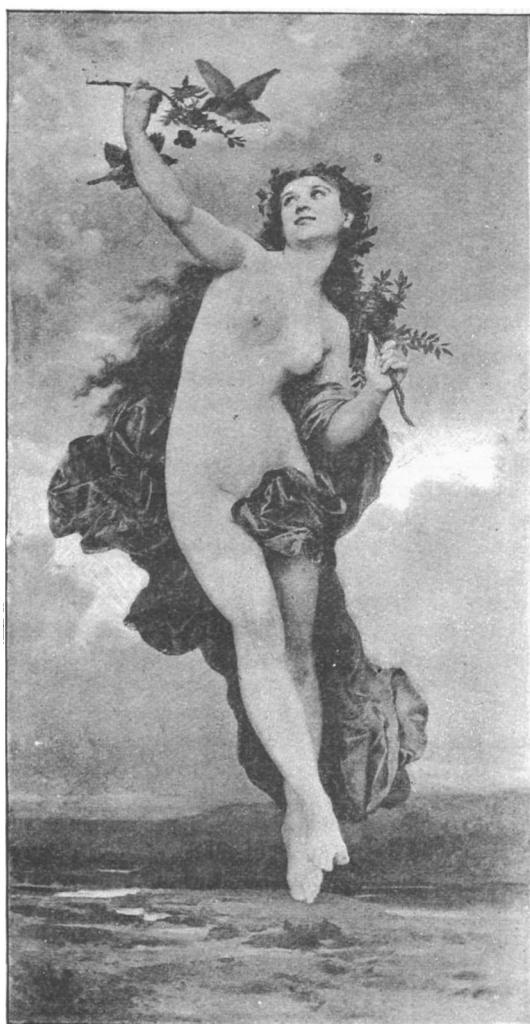
As materials for foregrounds, sketch any and everything that may fall in your way: weeds, plants, flowers, stones, broken-rock, rich old broken banks of earth, stumps of trees, or waterside vegetation. Do not look upon anything as too mean, trifling, or insignificant. Do not be afraid of accumulating too many materials; nor refrain from sketching at all favorable opportunities, because you see no immediate prospect of turning the work to account. You may have sketches lying for years without needing them; but the time may come when they will become absolutely necessary, when it will be inconvenient, and, perhaps, impossible, to get at the originals.

* * *

A BEAUTIFUL purple gray, very useful, in water-color practice, in the gray bark of trees and for rocks, is made by mixing lake and lamp-black.

* * *

ALMA-TADEMA's palette is as follows: White, Naples yellow, yellow ochre, raw Sienna, brown ochre, cadmium (seldom used), orange vermilion, Chinese vermilion, light red or brown yellow ochres, madder lake (seldom used), burnt Sienna, cobalt green, oxide of chromium, ivory black.



"DAY." BY W. A. BOUGUEREAU. (83 X 44.)

IN THE ROBERT GRAVES COLLECTION.

years to complete, but they show already in their present unfinished state a power only to be compared with that of the masters of the Renaissance. The smaller finished pictures are portraits, landscapes, animal studies, interiors, architecture, flowers, insects, even—in fact there seems to be nothing in nature or art which this remarkable man has not known how to make the happiest use